The EDISON KINETOGRAM

VOL. 1 LONDON, MAY 2, 1910 No. 2

SCENE FROM

MICHAEL STROGOFF

FILM No. 6610

EDISON FILMS TO BE RELEASED
from MAY 25 to JUNE 1 inclusive

EDISON FILMS

To be released between May 25th *and* June 1st

Edison Film No. 6608 **Copyrighted, Mar., 1910** **Released, May 25**

Code, VIOLINISTE **Length, 721 feet**

Bradford's Claim

(DRAMATIC)

Introducing Don Fulano, the World's Greatest Living Educated Horse

JIM BRADFORD, a handsome young cowboy acts as guide to a New York millionaire who has purchased a cabin in the mountains of Colorado. Jim, discovering that he is falling in love with Estelle Stevens the daughter of the wealthy man, and realizing the difference in their stations in life, concludes to go to another part of the country. Before doing so he bids good-bye to Estelle. He plans to go into a rough part of the country as a prospector, and requests Estelle to keep his beautiful black saddle horse, Don, and use it for a riding animal. She at first demurs, but he is persistent and takes his leave.

Bradford finally locates a valuable vein and posts his location notice. He has been somewhat dilatory, however, in recording a copy of the notice. On the last day on which this is possible he starts for the recorder's office. After his departure four claim jumpers destroy his location notice and plan to reach the recorder's office with a notice of their own before he does. One of them overtakes and waylays Bradford, shooting him in the arm. Bradford, pursued by the others, makes his escape and arrives at the Stevens cabin ahead of them. After telling Estelle of his adventure he faints from loss of blood and is cared for by Estelle and an Indian girl.

Estelle's actions from this point forth show that she is in love with the cowboy. She looks at the paper on the floor and determines to record it herself. Instructing the Indian girl to tell her father where she has gone, she rushes from the cabin, saddles Don, the horse that Bradford gave her, and dashes away on her journey. Shortly after she has gone the claim jumpers who had been pursuing Bradford arrive at the cabin. Not finding the paper on Bradford, they wring from the Indian girl the information that

her mistress has gone with it to the recorder's office. Through their familiarity with the short cuts in the mountains they succeed in overtaking and capturing the daring girl after an exciting chase.

While she is bound to a tree and after one of their number has gone to the office of the recorder with the false claim Don, standing by his mistress, is urged by her to steal a revolver from one of the cowboys. This he does and gives to his mistress. Then the girl indicates to the horse that she wishes him to untie the rope with which she is lashed to the tree. The horse responds nobly to her request and unties the knot. Free and armed, she circles about Don, mounts him, quickly covers the men with the gun, forces one of them to give her Bradford's notice, and makes her escape. A desperate chase ensues, culminating at the bank of a deep stream where, surrounded on all sides, the girl finds herself near the edge of a cliff. There is but one chance to cross the river which flows twenty feet below. Hesitating for a moment, she dashes towards the edge of the cliff and urges Don to the desperate leap. Horse and rider plunge into the stream. Don arrives first at the cpposite shore and, finding that his fair mistress is not in the saddle, turns about just in time for her to grasp the bridle-rein as she emerges from the river. Mounting the faithful brute, she gives him the word. He springs lightly up the bank, and now it would seem the way is clear.

One more adventure awaits her, however, for the claim jumper who had started for the recorder's office before her release by Don is on the road ahead of her. Urging her horse to his limit, she wins an exciting race with the claim jumper and arrives at the recorder's office in the nick of time. On her return to her father's cabin, under the escort of the chivalrous deputy sheriff, she relates to Bradford the thrilling events of the past few hours. Realising that Estelle has acted through love for him, his shyness is overcome and he tells her that she is all and all to him.

Edison Film No. 6609 **Copyrighted, Mar., 1910** **Released, May 25**

Code, VIOLURUQUE **Length, 269 feet**

The Capture of the Burglar

(COMEDY)

TWO young girls, sisters, and their little brother are left alone in the house one evening, their father, mother and older brother having gone to the theatre. They are startled by a loud noise. Jumping to their feet, they wonder what caused the racket. Advancing in the direction from which the noise came, they are again startled by a repetition of it. They conclude that there is a burglar in the house, and start to get help. They reach the front steps, send

their little brother in one direction and themselves start in the opposite.

Young Mr. Jones, a student friend of the family, volunteers to investigate.

Meanwhile, the little brother induces a passing German baker of large proportions to assist him in his search.

Each party advances unconsciously on the other. As the German rushes in through the door of the parlour he is confronted by Jones and the two girls, armed with fire shovel, tongs and poker. There is a mutual explanation, in the midst of which another crash is heard in a different part of the house. All advance on the enemy. They arrive finally at the conservatory to find the floor littered with potted plants. Just as they discover this condition of affairs more plants fall, startling them. All look up to see what has caused the trouble.

The cause, as the close of the picture explains to them as well as to the audience, is a large tabby cat which, in crawling along a narrow shelf in the conservatory, has been knocking one potted plant after another from its place.

Edison Film No. 6610 **Copyrighted, April, 1910** **Released, May 25**

Code, VIOOLBLOK **Length, 992 feet**

Michael Strogoff

A COURIER OF THE CZAR

From Jules Verne's Famous Story

(DRAMATIC)

JULES VERNE'S thrilling story, "Michael Strogoff," is so widely known that the mere announcement that this film tells the story of the courier of the Czar would seem sufficient. However, a brief outline of the narrative may not be out of place.

At a diplomatic function given at the Czar's palace in Moscow about 1870, word is received by the Chief of the Secret Police that all telegraphic communication between the towns of Tomsk and Irkutsk has been cut off and that Ivan Ogareff, a Russian traitor who has allied himself with the Tartars, is advancing on the last-named city. Ogareff has sworn to take the life of the Grand Duke, the Czar's brother, who is Governor of the Provinces about Irkutsk. There is only one way to send word warning the Grand Duke of his danger and that is by a courier. This courier must be a man of iron nerve and endless resources. The Chief of the Russian Secret Police selects for this arduous task Michael Strogoff, a soldier of the Imperial Guard, who has won distinction for feats of valour. Strogoff

is brought before the Czar and entrusted with the message. He starts on his perilous journey in disguise.

While travelling toward the Siberian frontier in a railway coach he resents an insult to a young and beautiful Russian girl, Nadia Feador, who is likewise travelling to Irkutsk. Michael is attracted by the gentleness of the girl, but does not yield to the impulse of offering to accompany her on her journey. Fate, however, brings these two people together later. While eating at a post restaurant on the Siberian frontier, Strogoff's mother sees him and attempts to embrace him. Knowing that he is watched by the Tartar spies and that his acknowledgment of his mother will disclose him to his enemies, he pretends that he does not know the woman. Ogareff and Sangarre, his gypsy accomplice, witness this incident and suspect Strogoff. Ogareff despatches soldiers in pursuit of Michael and orders his mother to be taken prisoner. Strogoff escapes, only to be captured at a telegraph station, where he later goes in an effort to secure a fresh horse. Ogareff has the Russian prisoners assembled before the Tartar chief in order to identify Michael. He questions Marfa Strogoff, Michael's mother, who stoutly denies that Michael is her son. To test the truth of her statement Ogareff orders that Marfa be lashed with a knout. As the executioner is about to strike his mother Michael springs at him, wrests the weapon from his hand and strikes Ogareff across the face. He is immediately seized, Ogareff searches him, takes the Czar's message from his bosom and denounces him before the Tartars as a spy. The punishment meted out to Michael is that he shall be blinded. This is done by placing a heated sword blade before his eyes. After blinding him, as they believe, the Tartars set him free, considering him now harmless. Nadia, who has been an unwilling spectator of this awful scene, comes to Michael's assistance, takes him by the hand and leads him on his journey. On the road they meet a friend of Michael's, who takes them into his cart and on toward Irkutsk.

The final accomplishment of Michael's mission is splendidly portrayed in scenes that cannot be surpassed for intensity of dramatic interest. Halted by the Tartar sentries before Irkutsk, his blindness is tested by forcing him to walk forward toward a sword pointed at his breast. Michael walks into the point of the sword and thus satisfies the suspicious sentries of his blindness. He is allowed to pass, Nadia accompanying him. Meanwhile Ogareff has entered Irkutsk and, under pretence of being a courier of the Czar, has delivered the message to the Grand Duke. He is about to give the signal to his allies to attack the gate, which is unguarded, when Nadia leads Michael into the room. Ogareff, infuriated at being interrupted in the very moment when his treachery promises to be rewarded with success, rushes at Nadia, determined to wreak revenge upon her, but Michael prevents him from doing her bodily harm.

Here follows the strong scene of the story. Ogareff laughs at Michael and, flourishing his sword, is about to run him through. He is astonished, however, when Michael draws his Siberian knife and quickly parries the blow. Thinking that the parry is a mere chance, Ogareff quickly aims his sabre at Michael's head. Again the blow is deftly parried. Ogareff now realizes that Michael is not blind, and that to save his own life he will have to smother Michael by the very fury of his attack before the palace is alarmed. Swinging his sabre he rushes again at Michael, and a thrilling fight results, in which Ogareff meets the fate he so justly deserves. The officers of the Grand Duke and the Grand Duke himself enter the room at this point and Michael is made a prisoner, but when his explanation is heard and understood he is immediately released, and the Grand Duke's gratitude is shown in the final tableau of the picture.

Edison Film No. 6611 **Copyrighted, April, 1910** **Released, June 1**

Code, VIOOLBOOM **Length, 660 feet**

The Heart of a Rose

(DRAMATIC)

THIS film deals with a beautiful heart story in all its sweetness and human sympathy. It is true that "All the world loves a lover," and there is no more appealing interest than in watching the beautiful flower of love unfold its leaves under the sunshine of a loved one's smiles, nor more terrific pathos than the struggle of two beings who love when they realise that they should not love : and here we have the very centre of our story, "The Heart of a Rose."

An old professor of chemistry, a widower, who has cared for his young ward, Alice, since childhood and has watched her blossom into beautiful womanhood until his old heart beats quicker at her glance finally, as time passes on, finds hims.lf in love with his young ward. He has won her respect and affection, and out of duty to him she accepts his offer of marriage, fully believing at the time that he will make her happy and with no thought that anything will ever arise to make her regret her course. It is at this period that our story actually opens. In the professor's rose garden, among his books and flowers, his promised bride interrupts him in his studies and he dissects for her a rose. A letter is received from his son, congratulating him upon his coming marriage and informing him that he will return home before the wedding takes place. The professor expresses great joy and pride in his son's return, while Alice exhibits only mild pleasure. She hardly remembers him, as it has been years since she last saw him. During the next scene in the professor's laboratory a chemical explosion occurs in which the professor loses his sight. The son hastens home at the news of his father's affliction. It is then that Alice and the son meet again. This meeting makes a great change in each of their lives, and when next we see them, a few weeks later, they have fallen deeply in love with each other; but they try to hide their feelings till in the rose garden, over the old sun-dial, the truth is revealed in a look—a touch of the hand. When the old professor finds them together the first lie of guilt is told. Then follows a series of terrifically strong dramatic scenes, in which the son and father's ward, their hearts aflame with love, try to crush out the fire that they may not mar the life of one whom they both love and respect.

One day the professor suddenly regains his sight. With great joy he hastens to acquaint his ward and son of the glad news, when all at once he realizes that

a new love has sprung up in the heart of his rose. His is too noble a nature to sacrifice youth for old age, and after a beautiful, pathetic scene in which his heart is torn with conflicting emotions he leads his ward into the arms of his son. Their hearts united, the old professor turns sadly back to his books and crucibles.

Edison Film No. 6612 **Copyrighted, April, 1910** **Released, June 1**

Code, VIOOLHARS **Length, 352 feet**

It Pays to Advertise

(COMEDY)

THE course of true love never does run smooth, and when the young man has steered that course up to the proposal moment he has generally nerved himself, like one going into battle, determined to do or die. How disheartening it must be then to the hero to have the words so carefully rehearsed interrupted and laughed at by the one girl in the whole world, and, worst of all, to have her affect utter ignorance of what he really means. That is the way this picture starts, but fortunately for its happy ending our hero is not a man to be easily defeated. When the girl and her mother teasingly laugh him out of his proposal he goes away, disconsolate but far from discouraged, and thinks it over—and the next morning he has an *idea*. He serves notice on the girl that she shall receive a proposal from him every day in the week, which, of course, only excites her to further merriment at her lover's expense, although she is somewhat curious to learn what form the proposals shall take, and more than inclined to admire her lover's persistence. Now the young man is in the "publicity" business and being used to putting advertising matter on every available part of the landscape, he quite naturally adopts such methods to carry out his plans in this instance.

Beginning with the box of candy, in which she finds the words upon a candy heart, his advertised proposal haunts her wherever she goes—in street cars, on fences and banners, on moving vans, trolley cars and telegraph poles, until in sheer desperation she stays at home on Saturday night to receive the young man and give him his answer. How she does this it would not be fair to tell. Suffice it to say that the denouement provides not only a deft comedy touch and a pretty finish to a love story, but a unique photographic effect which approaches real art pretty closely.

Edison Film No. 6613 **Copyrighted, April, 1910** **Released, June 1**

Code, VIOOLHOUT **Length, 994 feet**

Sandy the Substitute

By Roy Norton

(DRAMATIC)

Especially arranged for Edison Production by the Author

THIS is an accurate representation of Mr. Roy Norton's thrilling story, which runs as follows :

While engaged in a card game with some of the "boys," Sandy Smith, the hero of the story, received a letter from his friend, Jim Malone, Sheriff of the county, a rugged portion of Wyoming, asking him to trail a notorious train-robber who is hiding in the mountains where perpetual snow is almost a barrier to intrusion. Malone tells Sandy that he is suffering with a wounded arm and cannot go himself. In order to secure Sandy's services he reminds him that he once saved his life. Sandy deliberates, unwilling at first to act as the hunter of his fellow-man, even though he be a criminal, but the reminder of the debt of gratitude he owes proves a convincing argument and he finally undertakes the perilous mission. He calls on the sheriff, gets his final instructions and starts. He finds the trail and captures the desperado after a dramatic encounter, in which the devoted wife of the outlaw, Weatherford, is forced by Sandy to shackle the two men to each other and destroy the firearms which were in their stronghold.

Bound as described, the two men start on a desolate journey through the frozen snow. Day and night, faint from hunger and exhaustion, they march lock-step, stumbling and falling in the deep snow only to rise and continue on their journey, Sandy's gun constantly trained on the man before him. All the suffering and pathos of this dreary march, as described in Mr. Norton's story, is vividly brought out by the wonderful scenic effects and acting in the picture. The last two scenes show : First, the two men falling headlong into the saloon where are assembled a number of men in company with the sheriff, and where Sandy "turns over" his man to the sheriff ; second, Sandy's surprise and indignation at learning that he has earned five thousand dollars "blood money."

He relieves his mind and disposes of the reward by sending the money to Weatherford's wife with a characteristic note. The action at this point is deeply pathetic, though there runs through it that vein of comedy which is peculiar to Mr. Norton and which will no doubt produce the smile and the tear so much sought by the writer and the actor.